ambiguous internal space – sometimes behind the space behind the picture-plane – and has constructed edifices within that space that frequently defy the laws of physics. She conjures up musicians, playing silently on instruments that have not been invented. And she suspends the meditative moments in a time that never was.

There are resemblances in Jaroszynska's projection of reality to the more astringent existentialism of Balthus; there are allusions to the architectural and spatial ambiguities of Maurits Escher. But, essentially, both style and iconography are the product of a personal creative vision – the unusual and haunting world of Karin Jaroszynska.

JAROSZYNSKI Tadeusz

1933 –

b Makarska, Yugoslavia

STUDIED 1953–57: Finnish Academy of Fine Arts, Helsinki.

SUMMARY BIOGRAPHY The son of a Polish father and Finnish mother, born in a fishing-village in Yugoslavia; lived there until WW2, when family endured several years of travelling from country to country. Finally arrived in Rhodesia, where he received his first formal education. On a visit to Finland after completing schooling he was accepted as a student at the Academy. Married a fellow-student, Karin*. 1957: returned to settle in SA. Life was a struggle and he did very little painting at first; later, his entries to various national competitions drew favourable attention and he was encouraged to continue. 1967: received Special Mention at 'Art-SA-Today,' Durban. 1967–72: part-time painting only, while employed in commerce; frustrated and depressed. 1972: decided to risk financial insecurity, give up employment and devote all his time to art. 1974: printed his first lithographs in Jhb; visited Finland, did some etching there and returned with etching-press; joint portfolio with Karin, 'Helsinki Series', published by Gal 21, Jhb. 1975–77: prints provided a break-through into European exhib scene; showed annually at Basle Art Fair, Switzerland; dense surrealism; close affinity between his prints and those of his wife; tempera paintings, textured compositions, began to redefine his separate style. 1977: in search of specific artistic identity, the couple left SA for Sweden, intending to live there for two years. 1978: during a visit to their daughter in France, six of TJ's paintings were seen by the director of Gal Romanet, Paris, who bought them all and entered into contract with the artist; moved to France. 1979: his first one-man show at Gal Romanet; monograph, 'Jaroszynski', published by the gallery. 1981: visited SA and exhibited in Jhb, colourful abstract compositions in oil and gouache.

EXHIBITIONS Several group-exhibs: 'Art-SA-Today,' 'Artists of Fame and Promise.' 1966: Rep Fest Exhib, Pta. 1970: first one-man exhib, Jhb. 1971: Rep Fest Exhib, CT. 1974: one-man exhib, Helsinki, Finland; Graphic Biennali of Frechen, W Germany and Segovia, Spain. 1975: Graphic Bien, Ljubljana, Yugoslavia. 1976: prestige exhib (jointly with his wife Karin), Gertrude Posel Gal, Univ of Wits. 1976: one-man and group exhibs, various European centres.

JAROSZYNSKI Tadeusz *The thinker* 1966/7 Oil PC.

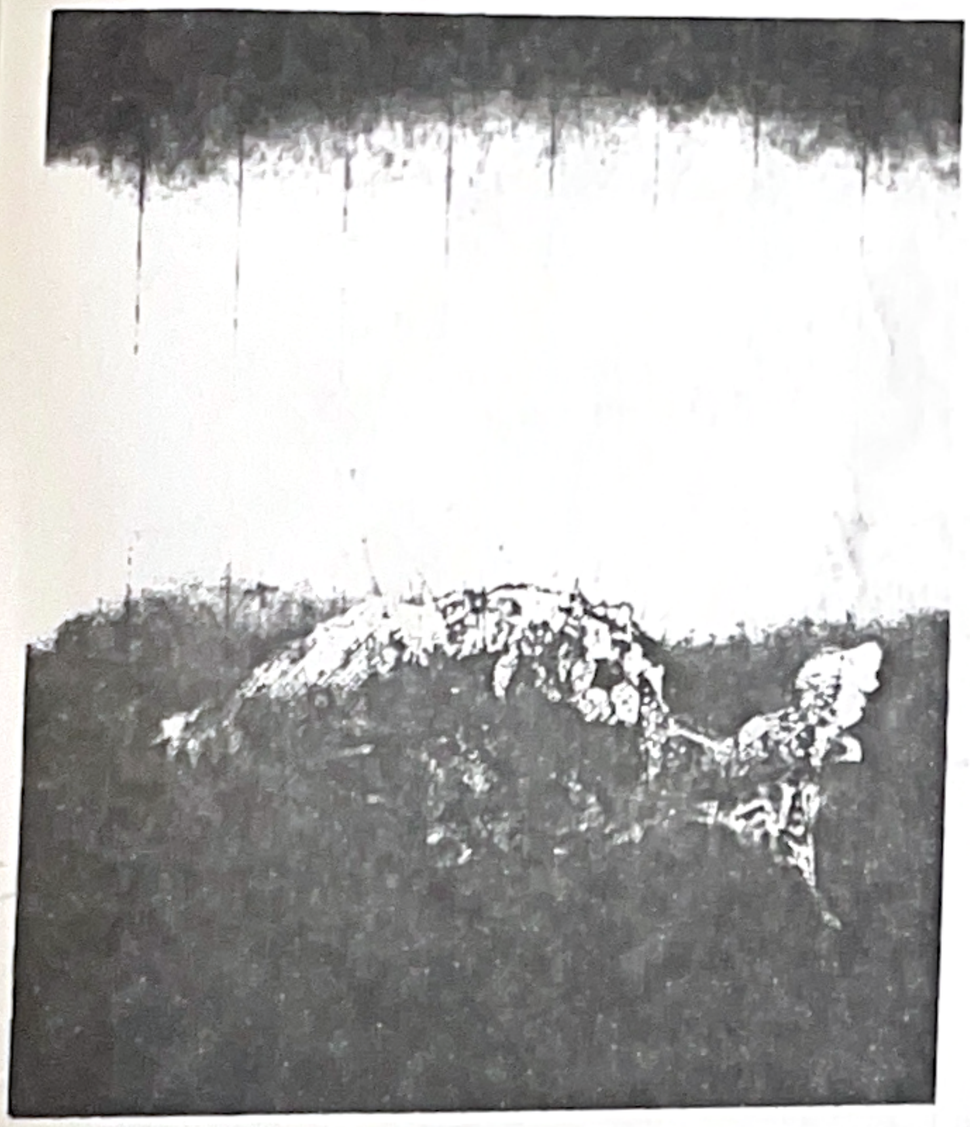
1979: first Paris one-man exhib; 'SA Printmakers', SA Nat Gal, CT.

PUBLIC COLLECTIONS Durban Art Gal; Pta Art Mus; Univ of Wits Gals; SA Nat Gal, CT; Sandton Munic Collec; Rand Afrik Univ; Ptrsbg Art Gal.

For the first few years of his career Tadeusz JAROSZYNSKI was known to a limited number of viewers as a young artist of rich potential, who had been hindered by various circumstances from realizing the full extent of his abilities. Before 1965 he showed only once, on a minor group exhibition; but during that year he entered two national competitions and in both cases impressed the juries with the promise of his unusually powerful and brooding compositions.

There were three fairly-clearly demarcated phases in his career between the end of the Fifties and the beginning of the Eighties. The earliest embraced the decade of the Sixties and the few years following his first one-man exhibition. The next period, which began in 1974, was relatively brief and devoted primarily to graphic output. His departure for Sweden in 1977 launched a new, European phase.

During the earliest years his painting was quite unlike that of any other South African artist, in either style or content. His composition was aggressive: shapes were boldly blocked in, then surrounded and overscored by dark, delineating tones applied in broad emphatic strokes. A somewhat geometrical structural appearance resulted from the directness of these brush-strokes; the total effect resembled a stained-glass window, with luminous passages of colour glowing amidst the consuming darkness. Content was not purely a function of the subject represented – Jaroszynski usually concentrated on figures and still life, but their objective identity was inciden-



JAROSZYNSKI Tadeusz *Swamp fish* 1974 Etching and aquatint 50 x 40.

JAROSZYNSKI Tadeusz *Le cours bleu* 1979 Tempera 28 x 38 PC.

tal to the general mood established in the picture.

Such paintings have their source in a psychological and artistic background far removed from sunny southern Africa. Quite apart from his Finnish training – which may account for the recognizable affinity of mood between his paintings and the music of Sibelius – the artist retains haunting metal images of the symbolical masked carnivals he witnessed in his Yugoslavian childhood, and these impressions permeate his painting.

The brooding qualities persisted, but the severely-structured compositions were invaded by a more organic form during the early Seventies. Indeed, when Jaroszynski's paintings were exhibited alongside the surrealist canvases of the international artists, Sebastian Matta and Gianni Dova, in Jhb in 1973, the common element was provided by the animate presences which inhabited the works of all.

The mysterious amoeboid images in Jaroszynski's pictures of the time possessed a strange potential for dissolving and re-forming themselves before the viewer's eyes, to assume a new identity with each perceptual mutation. That process of continuous 'becoming' was a function of the subtle interplay of opaque and transparent forms: now one, now the other, emerged from the negative surroundings and retreated again into the dense, cool space. It was a feature of his style that had appeared in embryo in his earlier canvases and would regain significance in later work.

The process was arrested temporarily during the course of his concentration on the graphic media. While the ambiguous forms were present in a number of his etchings for the 'Helsinki' and 'Johannesburg' suites, they were partially eclipsed by the more precisely defined, irrational images that linked his current output to his wife's surrealist style.

It was, to a large extent, his work in tempera, coupled with his marvellous colour-sense, that set him free again to pursue his individual artistic vision. And by the time that they arrived in Sweden, Tadeusz's style was diverging quite radically away from Karin's and closer to his own previous subjective approach.

The paintings completed during his first years in France were basically abstract in form; but they were curiously evocative in concept. Many appeared to have their source in some invisible landscape or scene of his imagining. The primitive figurations were anything but inanimate motifs: they were activated entities, unworldly beings, which floated, danced and gambolled in a richly luminous and colourful environment*.

Most of the works were executed in tempera and were relatively small, (seldom exceeding 60cm in their longer dimension); but the infrequent oils were not much larger. The intimate scale, glowing colour and subtle textural variety lent gemlike character to the compositions; and Jaroszynski's singular skill at manipulating the ambiguities of opaque/ transparent form endowed the images with metamorphic life.

The works that he exhibited in Paris in 1979 were the most spirited, the happiest and wittiest that he had yet produced. Certain of the fantasies showed some affinity with the 'thought-forms' of Paul Klee, but Jaroszynski's palette was generally more intense, his spatial/structural devices often far more intricate.

On their least convincing level, his paintings, the oils in particular, have the character of luxurious brocade – a sensory splendour that could trap the artist into purely decorative invention. But Jaroszynski was essentially too deep, too imaginative and too emotional a personality to permit surfaces to triumph over substance. At their impressive best, his paintings give subjective shape to fragile visions, an illusive world behind the screen of conscious memory.